

DAILY MAGAZINE PAGES FOR EVERYBODY

THE BEST Photoplay Department in WASHINGTON

Realism of the Film
Is Its Greatest
Hold on the
Public

Our way of thinking, it is in the realism of the films that lies their greatest attraction and their surest way to success.

One of the significant items of the photoplay that many thoughtful people overlook in their indifference or contempt for the pictures, is the fact that the production of an entire story is possible before a camera that would be impossible on the stage. And that the producers can more easily photograph a real scene, an actual happening, than a faked or a forced scene. It is possible to duplicate anything in photoplay, except the voices that can be shown in life. The expense of production makes little difference, because it must be done just once.

Too many people view this fact. The item of a film scene where a house is burning—can only be faked or approximated on the stage. And the fake is usually a very flimsy affair. On the screen an actual fire can be shown. It can be shown for the simple reason that the film needs to be taken but once and the return from the rental of films is so enormous that it is possible for the producer to actually burn down a house and still make money. In fact such things are being done in almost every big studio in the country every day. In the recent production of "Brewster's Millions," a perfectly good automobile is actually wrecked by collision with a railway train. There is no fake about it. The machine is smashed beyond repair. In another play recently put on a steamship is set afire and wrecked. These things, perfectly practicable in photoplays, would be impossible on the stage, not only because they would have to be repeated for every performance, but also because they simply couldn't be repeated. That is the secret of the realism of the photoplay—the big scenes must only be done once. And big scenes only happen once.

We have called attention only to the thrilling incidents because the thrilling incidents put the greatest emphasis on the point we wish to bring out. But they do not cover all of it by any means. In a play of Washington life, for instance, we see a painted setting of Washington scenes. In a photoplay of Washington life we see Washington. This phase is brought out very strongly in a detective story produced by the Edison company, and shown here during the early part of the week. The story dealt with the stealing of a necklace from a mummy in a New York museum of natural history. The thieves could not market their booty in New York and were forced to take it first to London, then to Paris, then to Venice, and then to Rome. In a play produced on the same scene the scenery would have been very tame and very melodramatic. In the photoplay the action is shown in the streets of New York, London, Paris, Venice, and Rome—not imitations of them. The scenery is the actual Strand in London, the Notre Dame Cathedral, and one of the great bridges of Venice, the Coliseum, the Vatican, St. Peter's in Rome, and so on. The interior scenes in all of these places were all shown. The action actually took place in these streets, and because these historic places are so hard to come to, it was just as cheap to have the actors and actresses go to those places as it would have been to construct scenery to represent them in a studio.

Of course, it is not often that a picture requires such an international setting. But it is a good system of doing things holds in every picture. It is really cheaper, and considerably better, to take the picture of the actual thing—that is the actual scene—than to fake it. Of course, in the case of a picture and in many pictures where the scene can be approximated, it would be a useless expense to go and take it. For instance, practically all of the action of the famous "Adventures of Kathlyn" has been shot in the actual places in Los Angeles. But there have been several hundred scenes shown in this film that were actual pictures of India.

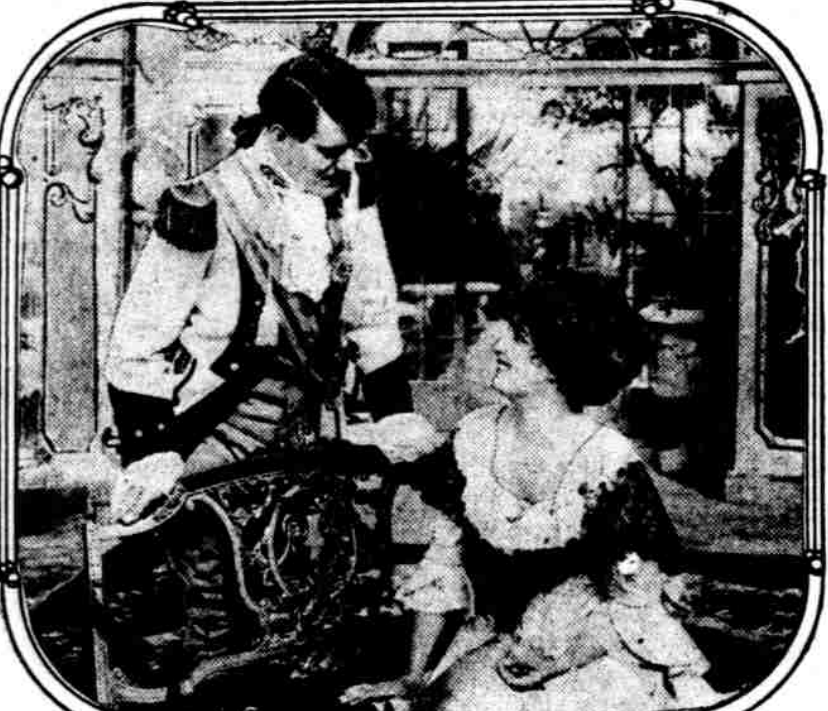
It is this realism—the stupendous fact of this realism—that so many critics of the film do not realize. If they would stop to think about it for a minute they would understand that it is all real and why, therefore, in this respect, the photoplay is far superior to the stage production. It should be the duty of the producers and the exhibitors to get this fact before the public and to impress it on the public. The publicity manager of a certain Western manufacturer has recently sent out a long statement in which he takes issue with the tendency on the part of certain writers to exploit the daily happenings of the studios. This gentleman may be entirely sincere in what he says, but it seems to us that just the opposite view is what should be held by the producers. They should strive to get more and more of the daily doings of their players before the public, so that the public can realize what earnest efforts are being made to give the photoplay a high, dignified place in the realm of amusement, and should recognize the value of this work.

The men and women who make the films are doing a great work and the general public is intensely interested in them. In their personalities, in the way they go about their work, it is not only a duty imposed on the manufacturer to let the public know all this, but it is to his business interest as well. The more familiar the public becomes with the players and their methods, the greater the number of people who patronize the theaters showing the films. And it is this matter of emphasizing the realism of the scenes that seems to us a very important one to exploit—and an easy way to noble interest.

Film Girls Sell Programs.
Melville Hammett, of the Klaw & Waller forces, in arranging for the annual actors' fund benefit, to be held in Chicago, has enlisted the beauty squad from the Bell studios, to sell programs and bouquets. These include Adrienne Kroell, Gwendolyn Pates, Renee Kelly, Grace Darmond, Rose Evans, Edith Johnson, Bessie Sellards, Marie Yould, Etta McKennie, and Marie Cammack.

PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.



ALICE JOYCE AND GUY COOMBS, a Washington Boy, in "A Celebrated Case," At CRANDALL'S Tomorrow.

A Debut in the Secret Service. (Thanhouser.)

LORD TREVOR and his ward, Nan Trevor, occupy a town house in London connected by a secret passageway with that occupied by Abdul, who poses as a wealthy East Indian merchant, but who, in reality, is a secret service agent in the employ of Lord Trevor. A well-dressed woman is injured in an accident in front of Abdul's home and carried inside, where she receives medical attention. In her delirium she reveals that she is a spy in the employ of Colonel Platt, a German officer representing the Kaiser in London. Lord Trevor, who is in the confidence of Sir Edward Wray, the secretary of state for foreign affairs, is told that plans of certain coast fortifications have been stolen from the government's files, and that they must be recovered. Nan is introduced to the secretary of state. The men smile when she declares that she will recover the documents. Nan, however, takes up the trail she has uncovered in Abdul's house, and, in a game of wits in which she outguesses Colonel Platt's spy, the documents are regained, and England is saved from losing precious plans which would be of incalculable value to an enemy in time of war.

A Celebrated Case. (Kalem.)

Featuring Alice Joyce and Guy Coombs.

JEAN RENAUD weds Madeline, foster sister of Countess d'Aubeterre, who gives the bride a necklace and miniature of herself as a wedding present. Renaud, forsakes his wife, and little daughter and enlists in the army. War is declared between France and England and the troops line up for battle near Fontenoy. Renaud's old home, Count de Moray, passing between the lines, is hit by a stray ball and mortally wounded. He confides his jewels, etc., to Renaud and Renaud takes them to his old home to give them to Madeline for safe keeping. Lazare sees de Moray and gives Renaud the jewels, follows Renaud and forces Madeline to give him the casket containing them and her necklace. Adrien, the little girl, hears Lazare and Madeline talking and Madeline is forced to tell him that Renaud is accused of the crime. He is sentenced to the gallows. Renaud, who is educated by the Countess d'Aubeterre, she becomes the friend of the count. Twelve years pass. While walking in the garden with her sister, Adrien sees an old convict on the road and the convict, who is her father, tells her the story of the night his wife was killed. Renaud comes home and tells her story. But when closely questioned, after many days, breaks down and is sent to prison.

Field Once Tin Man.

Attending a moving picture theater at Santa Barbara, George Field was delighted to recognize former associates who participated with him in "The Wizard of Oz." It is not generally known that an understudy to Fred Stone, of Montgomery and the exhibitors to get this fact before the public and to impress it on the public. The publicity manager of a certain Western manufacturer has recently sent out a long statement in which he takes issue with the tendency on the part of certain writers to exploit the daily happenings of the studios. This gentleman may be entirely sincere in what he says, but it seems to us that just the opposite view is what should be held by the producers. They should strive to get more and more of the daily doings of their players before the public, so that the public can realize what earnest efforts are being made to give the photoplay a high, dignified place in the realm of amusement, and should recognize the value of this work.

August a Free Lance.

Edwin August has severed his connection with the Universal Company and will soon announce definite plans for his own feature film company. It is announced that strong backlogs have been secured for the former Gold Seal leading man and director, and that the Edwin August Feature Film Company will soon be in full operation.

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WHAT THEY'RE SHOW- ING IN WASHINGTON.

TODAY.
"The Double Shadow," the Favorite, First and H streets northwest.
"Shorty's Sacrifice," the Maryland, 616 Ninth street.
"The Wiles of a Siren" and "Whitely's Affinity," the Pickwick, 911 Pennsylvania avenue.
"Lo, The Poor Indian," the Palace, Ninth street near Pennsylvania avenue.
Arthur Johnson in "Lord Algy," the Olympic, 1431 U. N. street.
"The Road to Ruin," the Virginia, Ninth, between F and G streets.

TOMORROW.

Alice Joyce and Guy Coombs in "A Celebrated Case," Crandall's, Ninth and E streets.
Marion Leonard in "The Rose of Yesterday," the Virginia, Ninth, between F and G streets.
"The Root of Evil," the Favorite, First and H streets northwest.
"A Debut in the Secret Service," the Maryland, 616 Ninth street.
Mary Pickford in "The Good Little Devil," the Olympic, 1431 U. N. street.
"The Navajo Blanket," the Pickwick, 911 Pennsylvania avenue.
"A Flirt's Repentance," the Palace, Ninth street near Pennsylvania avenue.

Behind the Screen

Anthony Novelli, the Kleins-Clines leading man, is becoming very popular in this country. It is only since the release of "Quo Vadis," "Anthony and Cleopatra," and "Between Kings and Tigers" in which he played the leading male parts, that requests have been coming into the Kleins-Clines office for his pictures. Personal letters by the hundreds have also been received. Novelli's address is Societa Italiana Cines, Rome, Italy.

Ed Coxen, leading man of the American Company, recently made a fall from a horse for effect. The effect in the pictures is great. Coxen was laid up for several days. The title of the picture is "The Ingrate," a two part Western drama soon to be released.

Harry Pollard, director of the "Beauty" Company, has taken a fancy to a special line of subjects particularly interesting to the ladies. He is now working on a comedy under the title of "A Flurry in Hats."

The Feature Photoplay Company is about to release a feature film dealing with the whipping post in the Kentucky penitentiary. The men ran a close risk of being lashed themselves while they were working on the picture.

Under the title of "In the Footprints of Mozart," the American Company is releasing a drama that will star George Field in the part of Mozart.

James Young, one of the Vitagraph directors, will be remembered as the young Baltimore actor who was once leading juvenile with the late Augustine Daly's company, and who was starred in "Brown of Harvard." It might be interesting to note that supporting him in the latter production were two youngsters known as Charlie Blackwell and J. Warren Kerrigan.

In the two-part American subject, "Metamorphosis," a runaway scene was staged in a real runaway accident occurred which caused the horse to take fright, and a real runaway occurred. The wagon crashed into a pillar of the Arlington Hotel, Santa Barbara, Cal., completely wrecking the pillar.

Gertrude Coghlan, of the Selig company, is a niece of Ross Coghlan, who played the role of Brainerd, Jr., succeeding John Barrymore in the original production.

John Bunney has broken another record—he has had his handsome countenance insured for \$50,000 against the loss of his beauty (?). Bunney says that Caruso has his voice insured, Paderewski his fingers, Pavlova her toes—so why not Bunney his face—in view of the fact that Bunney's face is more or less part of his stock in trade?

Thomas W. Ross to Play In Lasky's 'The Only Son'

"The Only Son," Winchell Smith's most recent dramatic work, with Thomas W. Ross in the leading role, will be a film production by the Jesse L. Lasky Feature Play Company, shortly. Mr. Ross played the role of Brainerd, Jr., succeeding John Barrymore in the original production.

Help Clean Up

Every householder should help during "Clean Up" time by disinfecting all cellars, closets, yards, nooks and corners where germs collect and multiply.

Platt's Chlorides diluted and sprinkled liberally around will destroy the germs and bad odors.

Also used throughout the house will help protect the family.

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Chlorides**
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BILLY SUNDAY—MAN AND REVIVALIST

The Times Sends Correspondent
to Study Methods and Work
of Noted Evangelist.

(Continued from First Page.)
been cut in half will make the late Jeremiah seem like a sob artist who has lost his grip.

Churches Will Close.
Once get Billy Sunday into town, and there is no escaping him. Far from being a mere church issue, church will be the only place you will not hear about him. For he will close the churches during his meetings (all of them, that is, that approve his coming), but he will make himself the pertinent, living, vital, burning issue of business affairs, of civic matters, and of everyday living.

No wonder those who can bring him or pass him up are asking whether he is sincere, whether he bodes good or ill for a city, whether his coming means an emotional wave or a lasting betterment, whether he should be welcomed with open arms, or shunned as a plague and pest in the guise of religion.
It is a matter of prime importance that those questions be answered. And to get the answer one needs to go study the facts, not hearsay. The merits of Billy's theology can be left to the experts, the clergymen. His theology is simple enough, just a plain matter of Heaven and Hell, with emphasis on the Hell, and no metaphysical embellishment. Let the clergymen settle that. But the other facts can be gathered by any person of average intelligence who will use his two eyes and two ears.

First Hand Description.

Right here, it might be stated that, whatever his faults, anyone with half an eye will soon conclude that Sunday is sincere. Lawrence is one is forced, without much effort, to certain conclusions about the results he gets. Anyone who runs may read, but that is getting ahead of the story.

This series is going to be a report about Billy Sunday. It is going to contain a first-hand description of the meetings—those meetings quite unlike any revival service ever before staged, and Sunday's preaching, ing, posturing, giggling, whirling, gyrating about on the platform in the name of the Holy Spirit, and thousands of silent, tense, earnest auditors who, the minute he stops talking, will hit the sawdust trail along with his feet, or if they were in a panic to escape a fire—Billy has been painting in lurid colors.

It is going to describe Billy's style of preaching, far different from anything yet heard from a pulpit purporting to be orthodox, alternating between word pictures of pure eloquence and invective that cry under the language of the streets, with the profanity left out, and producing an effect when heard strange at variance with the effect when read.

Follow To His Home.

It will follow Sunday into his home. That is not an easy trail to hit, either. When Sunday is conducting his meetings he is barricaded like a cat. Only reporters and reporters, when they have made good with his secretary, can enter. After a man has reached two or three times a day as Sunday preaches, and grabbed hundreds of dollars, he has no time to spare for much more spare time for promiscuous glances.

But once in the home, you become a part of that entry, a member of the Sunday "family," meaning the party of a dozen or so workers who go upstairs or downstairs as you will. If you want to see Sunday, his door is wide open. He cannot get to talk to you. He only stops for sleep. But while he is doing stunts with his trainer, he will chat right of that entry, a member of the Sunday "family," meaning the party of a dozen or so workers who go upstairs or downstairs as you will. If you want to see Sunday, his door is wide open. He cannot get to talk to you. He only stops for sleep. But while he is doing stunts with his trainer, he will chat right of that entry, a member of the Sunday "family," meaning the party of a dozen or so workers who go upstairs or downstairs as you will. If you want to see Sunday, his door is wide open. He cannot get to talk to you. He only stops for sleep. 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